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we shall find in each miniature blossom a monumental foursquare structure, giving every hint needed for imagining the boldest of sculptured rosettes. Choose on the other hand that majestic samurai among flowers, the Japanese iris, often ten inches from wing-tip to wing-tip; its lordly outline and exquisite undulations of form offer you miracles for modeling. German ivy is as strong of growth and clean of contour as any Greek ivy ever carved on altars of Penetelikon, while the broad silver leaf of certain ordinary poppy plants suggests a finer acanthus than any found in the Forum. There are roots in this garden that beat flying buttresses in their spring; there are stems as firmly channeled as cathedral columns. Some of these seed-vessels are as gracious in line as amphorae, others are as stanchly built as the jars for the Forty Thieves. These rough-ribbed seeds mean to stick like the Pyramids, while these winged seeds are Nature's own egg-and-dart.

If the sculptor or the architect of today lacks will or magic richly to transmute these vivid forms into storied ornament, and turns still to his Chinese and Egyptians, Greeks and Florentines, what are we to think? Is it that he prefers to copy a copy of a copy rather than to create? Has he copied so much and so exactly that he has trained his outward eye at the expense of the inner eye? Is his imagination paralyzed before present-day shapes of growing things? Is it humility that inhibits him? A sculptor myself, I feel a certain shame because men of my craft seem unable, in the matter of ornament, to respond successfully to the promptings of the artistic conscience. For surely there must be such promptings; I cannot think that men of genius can be wholly content with themselves when in the use of decoration they are making no vital contribution to the history of ornament, but are merely continuing to practice "*l'art de raccomoder les restes*."

A. A.

#### AN OPEN LETTER

The following letter from a worker in the far West gives a most interesting account of one of

the Federation's traveling exhibitions, and goes to show not only the interest aroused and value of the work, but the excellent cooperation to which to a great extent the success of the enterprise is due. It will, we feel, not only be of interest to members of the Federation, but to all our readers.

L. M.

UNIVERSITY OF OREGON  
EUGENE, ORE., May 9, 1916.

#### TO THE SECRETARY

THE AMERICAN FEDERATION OF ARTS,  
Washington, D. C.

I want to thank you most sincerely for the work the Federation is doing in the West and especially for the Exhibition of paintings in oil by American Artists which we had in Eugene last week.

The amount required to make the exhibition a success was subscribed by the people of Eugene who wanted it and wanted it a free exhibition for all. There were more than 4,000 people in attendance and the school children from the fifth to the eighth grades from the five grammar schools came in by special appointment in the mornings. The two daily newspapers were very good about publishing stories and three classes of students from the University and several classes from the public schools made the event the subject of their written exercises. This seemed to me to help create a real interest in the pictures, and among the 200 papers that I have read many of the observations were most interesting.

In the case of several hundred people this is the first lot of good paintings they have seen, and there must have been at least 2,000 people in attendance whose first good exhibition was that sent out by the Federation two years ago. Every evening of the Exhibition we had an informal lecture on the paintings, explaining how the Federation of Arts was giving advantages to those desiring them throughout the whole country. I remember one evening there were between 75 and 100 people enjoying the pictures when I had occasion to ask how many had seen the Fine Arts Exhibition in San Francisco at the Exposition. To my surprise not a single one of these wide-awake, intelligent people had had this opportunity and I thought this such a good index of the advantages you are bringing within the reach of thousands of people that I ought to tell about it.

As soon as you sent me the list of painters I began working out a bibliography of the material concerning the artists to be found in the University of Oregon and the City Public Library. Through the assistance of the University Library we compiled a bibliography, a copy of which I am sending you. It was carefully checked over and I think all the references are dependable. This gave people an opportunity to study the work of the artists before the pictures arrived. In addition to the bibliography we printed some 2,000 catalogues giving the name of the artist, his picture and the price. I do not know that the printing of the price would be approved by you but it undoubtedly attracts a number of people to the exhibitions. We all have an idea that we

know the value of money, and so people who would have no other approach of interest to a picture would adopt this one. My feeling is that everything that can be done in interesting everybody in the Arts should be done as long as it is done with consistency and sincerity. Of course we published in the papers a number of facts which seemed interesting to us and encouraged people to turn out as a matter of appreciation as well as of pleasure. I do think, however, that very few came as a matter of duty. It seemed to me that all the people with whom I came in contact thoroughly enjoyed the opportunity afforded them.

I would like to attend the annual meeting of the Federation for I know it will be a most enjoyable and profitable one. I am sure many things will be brought out that would interest everybody concerned in the splendid work you are doing. I hope that someone will emphasize the great advantage to the public of having exhibitions of paintings and other forms of art explained to the public. I spoke of the pictures here because there seemed to be no one else in our town who cared to do this, and every evening the exhibition room was crowded to the doors. People are hungry for any bit of information which they can take to themselves and use as a basis for a more thorough understanding and enjoyment of the paintings which they come to see. Sometime when the Federation can afford it it seems to me it would be a great thing to send a lecturer along with the important exhibitions.

Let me thank you again for the great good you are doing and the advantages you are placing within the reach of thousands of us, especially in the West, who would not have them excepting for your sincere and intelligent interest in us. Please remember, too, that if there is anything at any time that I can do to further the interests of the Federation that I shall be glad to do it.

Faithfully yours,

ALLEN H. EATON.

## NOTES

PRINT  
EXHIBITIONS  
AT  
BAR HARBOR

In the summer of 1916 a Print Room was opened in connection with the Jesus Memorial Library at Bar Harbor, Me., and several notable exhibitions were held therein. During the present summer a number of special exhibitions have been arranged and set forth in this same room. These have included selections from the A. E. Gallatin collection, among which may be noted eighteen etchings and lithographs by Whistler. Mr. Gallatin's gifts to the Print Room comprise examples by Whistler, Rembrandt, Dürer, Canaletto, Bartolozzi, Smith, Meryon, Simon, Goya, Cameron, and Legros. Other prints shown were

etchings and engravings by Rembrandt, Dürer, Nanteuil, Van Dyck, Whistler, and Zorn from the collection of Mr. Herbert C. Pell, Jr. A collection of Japanese Prints and one of Persian miniatures were also exhibited. Over 3,200 people visited the Print Room during the first six months of its existence.

### SELF- PORTRAITS BY AMERICAN ARTISTS

The Detroit Art Museum has announced its intention of assembling a gallery of self-portraits by American artists. The idea of such a gallery has been in the minds of the officials of the Museum for some time. Quite recently, however, the opinion of Mr. William M. Chase was sought and not only did the idea receive his hearty approval, but with characteristic generosity he presented, as the beginning of such a collection, a most excellent portrait of himself. The scheme of course is not a new one; there is in the Uffizi Gallery in Florence such a collection of world renown; the National Academy of Design, in New York, possesses a somewhat similar collection of portraits of its members, not all of which have been painted, however, by the artists themselves. The educational value of such a collection is obviously great, but greater still is the personal appeal. It is always interesting to know what the appearance is of those who have done interesting work in any field and achieved distinction. The standard of the Detroit collection, it is stated, will be maintained by having future contributions referred to those whose portraits are in the collection. In other words those who contribute will be constituted a jury to make suggestions as to others to be invited for representation, or to pass upon the works offered. Some may object that this is not a democratic method. It will be interesting, however, to see how it works out.

### THE RICHMOND ART CLUB

It is believed that the most important work of the Art Club of Richmond, Va., during the year, May, 1915-1916, has been the securing of the passage in the Legislature of Virginia, 1916, of a bill to establish an Art Commission for the State of Virginia. The Commissioners were appointed in June by the governor.